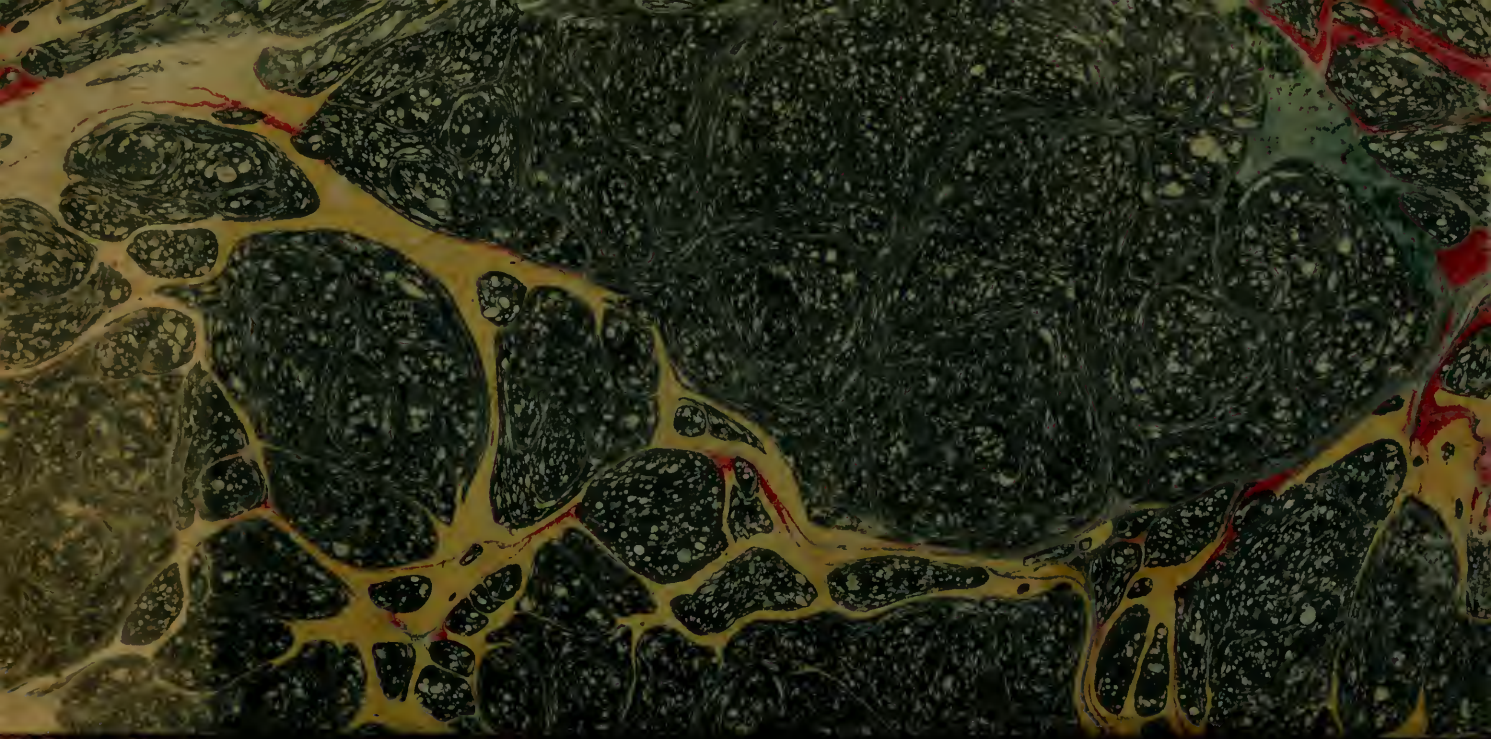

M. B. A.

Lugt 1736
2000a
Lugt 1888

A

CATALOGUE

OF A

Collection of Pictures.

A

CATALOGUE

OF A

Collection of Pictures,

SELECTED

From the Roman, Florentine, Lombard, and other Schools.

CONSISTING OF

The WORKS of the following MASTERS:

Correggio, Primaticcio, Annibale Carracci, Michael Angelo da Carravaggio, Domenichino, Guido, Guercino, Franceſco Mola, Bologneſe, Carlo Cignani, Carlo Maratti, Cavalier Calabreſe, Luca Giordano, Solimeni, Paolo da Matei, Rubens, Vandyke, Nicolas and Gaſpar Pouſſin, Bourdon, Le Brun, De la Hire, Boullougne, Coypel, Jouvenet, Le Moin, Vanloo, Reſtout, *&c.* —— The whole collected abroad,

By ROBERT STRANGE.

To be ſold by Mr. CHRISTIE, at his Great Room in Pall-Mall, on Thurſday, the 20th of February, and the two following Days. 1769.

To be viewed on Tueſday the 18th, and till the Time of Sale, which will begin at 12 o'Clock.

CATALOGUE

OF

Mr. STRANGE's

Collection of Pictures.

First Day's Sale.

Lot

CHAVAN.

1. *THE Morning.*—Painted with freedom and effect.—22¾ inches wide, by 16½ high.

CHAVAN.

2. *The Evening.*—22¾ inches wide, by 16½ high.

LE PINE.

3. *A Storm.*—In the manner of Vernet.—29¾ inches wide, by 24½ high.

CREPIN.

4. *A Moon-Light.*—In this picture there is much of the genius of a Salvator Rosa. The artist is yet alive, and held in considerable esteem.—17½ inches high, by 14¼ wide.

HORISONTI.

5. *A View of the Ponte Mola.—Its Companion.*—Both these are painted with freedom, and with force of colour.—12 inches wide, by 9 high.

TERBURGH.

6. *Figures Singing.*—There is a general warmth of colour in this picture, and it is penciled with freedom.—15½ inches high, by 12¼ wide.

SCHOEVAERDTS.

7. *A Landscape.*—This and the following picture are enriched with a composition of a number of figures, ingeniously put together, and characteristic of what they are meant to represent.—18¼ inches wide, by 12¾ high.

SCHOEVAERDTS.

8. *A Landscape.*—18¼ inches wide, by 12¾ high.

MARTIN.

9. *A View of the Castle of Vincent.*—This prospect appears to be painted with accuracy; the perspective true, and the whole agreeable in point of effect.—21 inches wide, by 16¾ high.

MATTHEW BRILL.

10. *A Landscape.*—This and the following picture consist of a variety of objects well disposed, the plans well understood, and the whole painted with facility.—10¾ inches wide, by 9 high.

MATHEW BRILL.

11. *A Landscape.*—10¾ inches wide, by 9 high.

GERARD LAIRESSE.

12. *Bacchanalian Boys.*—This, and the following picture are well composed; the characters are expressive, and the whole is painted with roundness and effect.—16¾ inches high, by 15½ wide.

GERARD LAIRESSE.

13. *Bacchus and Venus asleep.*—16¾ inches high, by 15½ wide.

CLAUDE AUDRAN.

14. *The Adoration of the Shepherds.*—This artist was a scholar of Le Brun, and an imitator of Poussin. The light which proceeds from the child has considerable effect. The shepherds behind are well drawn, and the reflections well understood.—18½ inches high, by 15¾ wide.

LOUIS CHERON.

15. *The Virgin, with our Saviour asleep.*—The attitudes of these figures are natural and easy. It appears that the painter has taken his idea of the Christ from that of Raphael, in the picture commonly known by the name of the Madonna della Sedia. This, in all probability, has been the study for a large picture.—An oval, 14¼ inches high, by 11¾ wide.

JEAN BAPTIST FOREST.

16. *A Landscape.*—Painted evidently in the manner of Nicolas and Gaspar Poussin. The figures are well drawn.—29¾ inches wide, by 24¾ high.

JOHN BAPTIST WEENINX.

17. *A Landscape.*—This composition is enriched with a variety of figures and cattle. It demonstrates great knowledge of the effects in nature. The animals in general are finely painted.—31 inches wide, by 26¼ high.

DAVID TENIERS, the Father.

18. *A Den of Lions.*—It were to be wished that the painter had varied a little more the colour-

ing of these animals; in other respects they are painted with spirit and with freedom.—31 inches wide, by 26½ high.

NICOLAS POUSSIN.

19. *Boys Sporting.*—These figures form an agreeable groupe, and are, upon the whole, preferable in point of colouring, to many of the pictures of this master.—16½ inches wide, by 17 high.

BOULLOUGNE.

20. *Our Saviour praying in the Garden.*—This painter possessed, in a great measure, the same talent as did Luca Giordano, viz. that of imitating the great masters. Every judge in painting will perceive in the angel dressed in white an affinity to the works of Guido. Several of the others are likewise characteristic of that master, Albani, &c.—21½ inches high, by 16 wide.

ANDREA DEL SARTO.

21. *The Holy Family.*—This groupe is well composed, and characteristic of the master. The whole appears to be painted with freedom and a breadth of pencil.—A circle, of 17 inches diameter.

ROMANELLI.

22. The general effect of this composition is pleasing; and the two female figures are particularly agreeable. 28½ inches wide, by 22¾ high.

ELIZABETH CHERON.

23. *The Virgin, with our Saviour and St. Joseph,* from Raphael.—This picture is painted with the

the delicacy of a female hand, that was equally ſuſceptible of the beauties of Raphael and of the Antique.—A circle, 16½ inches diameter.

ALEXANDER VERONESE.

24. *The Death of Adonis.*—There is great expreſſion in the two living characters in this picture. The attitude of the Adonis is natural and eaſy. —26 inches wide, by 19¼ high.

FOUQUIER.

25. *A Landſcape.*—Painted with great facility of pencil, and, to all appearance, after nature.—30 inches wide, by 22 high.

GIOVANNI BATTISTA MOLA.

26. *A Landſcape.*—This picture has brilliancy, effect, and force of colour. The oppoſitions in it are pleaſing, and the diſtant proſpect is well introduced.—27¾ inches wide, by 28 high.

ARTOIS.

27. *A Landſcape, with Figures and Cattle.*—The general effect of this picture is agreeable. The proſpect is open; the trees are painted with freedom; the water is tranſparent; and the moſt remote objects are well underſtood.—35¼ wide, by 25¼ high.

OSTADE.

28. *Boors Drinking.*—As nature was ſolely the guide of this artiſt, we find in his works ſuch ſubjects as the generality of his countrymen exhibited, and of which this picture is an example.—14¾ high, by 11½ wide.

VAN-

VANGOYEN.

29. *A Sea-Piece.*—One of the moſt ſpirited performances which I have ſeen of the maſter.—15½ inches wide, by 11¼ high.

DAVID TENIERS.

30. *A Landſcape, with Figures Dancing.*—This ſubject is well compoſed, and has in general a very agreeable effect. 10¾ wide, by 7½ high.

VANGOYEN.

31. *A View of Schiedam.*—The whole of this picture is exceedingly tranſparent. It is painted with an eaſy and expeditious pencil.—An oval, 15½ inches wide, by 11¼ high.

MOUCHERON.

32. *A Landſcape.*—There is a general air of truth in the compoſitions of this maſter. The view before us is ſingular and picturesque; nor is it poſſible to repreſent more naturally the various effects which are introduced into it.—20¾ inches high, by 19¾ wide.

VANGOYEN.

33. *A Calm, with a diſtant View of the City of Delft.*—Painted with force, and even with brilliancy, of colour.—13¾ inches wide, by 12½ high.

LE BRUN.

34. *The Viſion and Converſion of St. Auguſtine.*—This ſeems to have been the ſtudy for a large picture. The attitude of the figure is well compoſed, and the character of the head is ſpirited and expreſſive.—A circle, 16 ¼ inches diameter.

VER-

VERDIE.

35. *The Flight into Egypt.*—Verdie was one of the ſcholars of Le Brun who did him moſt honour. He had a facility of invention; and was beſides an imitator of Pouſſin, as may be ſeen by this picture, which is painted with great delicacy and care.—25 inches high, by 20½ wide.

SOLIMENI.

36. *The Study for the lower part of an Altar-piece at Naples.*—This ſtudy is one of the maſterly performances of Solimeni. The principal figures repreſent St. John, St. Jerom, St. Stephen, St. Francis, &c. The latter is one of the moſt expreſſive characters we meet with in painting.—18 inches ¼ high, by 16 ¾ wide.

LANFRANC.

37. *A Dead Chriſt attended by Angels, and ſupported by one of the Fathers of the Church.*—This ſubject, although of the melancholy kind, unites genius, freedom, and effect.—18 inches ¼ high, by 13½ wide.

CHAVAN.

38. *A Landſcape.*—This compoſition is open, the diſtances well underſtood, and the effect of the whole agreeable.—49½ inches long, by 37½ high.

VAN-ROMAIN.

39. *A Landſcape*, the figures by Parocell.—The whole of this picture is painted with force. It is varied with great judgment, and the diſtances in general are well obſerved.—47 inches ½ wide, by 34 high.

VANLOO.

40. *An Hiſtorical Picture.*—There is an elegance in the principal figure of this picture which does honour

honour to the artiſt. The whole is painted with facility and richneſs of colouring.—53 inches ¾ high, by 44 wide.

GIOVANNI BATTISTA LANGETTI.

41. *Rinaldo and Armida.*—Langetti was by birth a Genoeſe. He ſtudied in the Venetian School; the ſtile of colouring and the freedom with which this picture is painted are evident marks of it.—60 inches high, by 51½ wide.

RESTOUT.

42. *Tobias reſtored to Sight.*—The compoſition of this picture in general pleaſes, and the effect is agreeable. The whole is painted with that facility which we find in the generality of the French maſters.—53 inches ¾ high, by 44 wide.

MOUCHERON.

43. *A Landſcape*; the figures by Vandervelde. This and No. 45. have the appearance of being painted after Nature. The trees are looſely handled, the diſtances properly kept, the ſkies ſerene, and throughout the whole there is a general good effect.—24 inches ¾ high, by 21½ wide.

BATTISTA FERY.

44. *A View upon the Coaſt of Baio.*—This picture repreſents the ſetting ſun. It is painted with taſte, warmth of colour, and an effect which we frequently meet with in the compoſitions of Claude.—28 inches ½ wide, by 23 high.

MOUCHERON.

45. *A Landſcape*, the figures by Vandervelde.—24¾ inches high, by 21½ wide.

TRE-

TREMOLILIERE.

46. *A Margaret attended by Angels.*—An ingenious invention, which indicates a knowledge in that part of the principles of painting which regards both the effect of colours, and the oppoſition of light and ſhadow. An oval, 20 inches high, by $15\frac{1}{4}$ wide.

TREVISANI.

47. *Our Saviour praying in the Garden.*—One of the moſt deſireable pictures which we meet with of the Maſter. The character of the principal figure is intereſting, and the whole is painted with the utmoſt delicacy and taſte. —16 inches wide by $11\frac{1}{2}$ high.

STELLA.

48. *Our Saviour, with the Virgin and St. Joſeph, attended by Angels.*—This Subject is painted with great freedom, brilliancy, and force of colour. The head of the Madona is beautiful, and the action of the whole figure is eaſy and graceful. In the figure of the St. Joſeph, we find much of the manner of Pouſſin, which is eaſily accounted for; when we conſider that they were connected together in the ſtricteſt friendſhip.—19 inches $\frac{1}{2}$ wide, by 15 high.

VANDERMEULEN.

49. *The Seige of St. Omers.*—There is in general an agreeable effect in this picture. The principal figure on horſeback is remarkably elegant, and repreſents Louis the Fourteenth, attended by his generals.—17 inches $\frac{3}{4}$ wide, by $13\frac{1}{2}$ high.

HALLE.

50. *The Widow's Child brought to Life by the Prophet.*—It muſt be allowed, that the French pain-

ters in general, have not only understood the rules of composition, but that they have likewise possessed an uncommon facility of pencil. The subject before us will verify what has been said. It appears to be treated with propriety. The dignity and composure of the prophet, the apparent joy and gratitude of the mother, and the pleasure with which the child views its benefactor, are objects which engage our attention. —57 inches wide, by 44 high.

BATTISTA FERY.

51. *Telemachus in the Island of Cyprus.*—The scene of this subject is romantic, and is judiciously calculated to give effect to the historical part of the composition. The figures are agreeable, well coloured, and painted with taste.—57 inches wide, by 44 high.

GUIDO AND GESSI.

52. *The Virgin with our Saviour asleep.*—Many excellent pictures painted by able scholars of the great artists, and finished by the masters themselves, have found their way to posterity; and are with justice esteemed as a secondary species of originals. This before us is by Gessi, the favourite scholar of Guido; by whom it appears that the Madona has been painted; and Guido's pencil is no less apparent upon the whole of the child, which is the principal part of the picture. This figure has likewise more of the colouring of Guido, than the Madona. The whole has a pleasing effect, and the character of the Christ is beautiful.—An oval, 45 inches high, by 34½ wide.

RUBENS.

RUBENS.

53. *The Virgin, with our Saviour and St. Joſeph, attended by an Angel.*—There is a nobleneſs which is peculiar to the compoſitions of this great artiſt. The picture before us is an example of it: it has a ſtriking effect, and is ſuperiorly well coloured.—25½ inches wide, by 19 high.

ROTHENAMER AND BRUEGHEL.

54. *The Holy Family attended by Angels, and ſurrounded with a Garland of Flowers.*—Two artiſts of diſtinguiſhed abilities have jointly contributed to render this picture a maſter-piece. The former of theſe has preſented us with one of the moſt agreeable compoſitions in painting. The other, to decorate this ſubject, has exhibited an aſſemblage of the moſt beautiful part of the vegetable creation. Rothenamer has joined to his compoſition, graceful forms, agreeable ideas, and all that richneſs of colouring and effect which he had acquired in the Venetian ſchool. Brueghel, by ſtudying the beauties of nature, has repreſented them with a lively imagination, with a delicacy and freedom of pencil which is much eaſier perceived than deſcribed. It is to be remarked that the landſcape, fruit and flowers, of the hiſtorical ſubject, are likewiſe painted by this artiſt.—32½ inches high, by 24¾ wide. This picture was purchaſed out of the famous collection of the late Mr. Bramcamps of Amſterdam.

VANDERMEULEN.

55. *A Proſpect of Mount Albano, in the Province of Languedoc.*—The conqueſts of Louis XIV. opened a vaſt field to the pencil of Vandermeulen.

Protected by Colbert, that father of the arts, he had the honour of following the King in many of his conquests, and of receiving even his particular instructions. No body understood better the effects of nature than this artist, nor has given us more faithful portraits of those fortified cities and their environs, which were the objects of the military enterprizes of a great and ambitious monarch. These pictures were enriched with a variety of figures, where the person of the King, attended by his principal officers, were generally introduced; and this in particular may be considered as one of the capital works of Vandermeulen.—56½ inches wide, by 35 high.

ROMANELLI.

56. *The Rape of Europa.*—There is an agreeable, and at the same time a striking effect, throughout the whole of this picture. It is well coloured, the figure finely relieved, and the character of the head is beautiful.—69 inches wide, by 49½ high.

ANTOINE COYPEL.

57. *Adam and Eve reprehended by the Almighty.*—This picture may be ranked amongst the most capital which I have hitherto met with of Coypel. It is composed with great dignity, painted with taste and correctness, and is of a tone of colouring superior to the generality of the French painters. We find in it a considerable resemblance to the works of Annibal Carracci, Domenichino, and Albani. The ingenious Piere Drevet has favoured us with a print of it, which is esteemed one of the most elegant engravings that has ever appeared.—46¼ inches high, by 36 wide.

End of the First Day's Sale.

Second

Second Day's Sale.

Lot. CHAVAN.

58. *A Landſcape.*—This and the following picture (No. 60.) are painted with freedom, and appear to be after nature.—21¼ inches wide, by 17½ high.

DANKERS.

59. *A Landſcape.*—We find here an agreeable effect, and a facility in the execution.—23 inches wide, by 18½ high.

CHAVAN.

60. *A Landſcape.*—21¼ inches wide, by 17½ high.

RENDU.

61. *A Landſcape.*—This painter was a ſcholar of Fouquier, and, as ſuch, did him credit.—21¼ inches wide, by 17¾ high.

JACQUE VANUDEN.

62. *A Landſcape.*—This, and the following picture, ſeem real views, and they are painted with great neatneſs.—15 inches wide, by 10½ high.

JACQUE VANUDEN.

63. *A Landſcape.*—15 inches wide, by 10½ high.

SUCKLING.

64. *Two Moon-Lights.*—Both are painted with freedom, and with a conſiderable effect.—13¼ inches high, by 9¾ wide.

VOUET.

VOUET.

65. *Mary Magdalene.*—Her attitude is eaſy, and the colouring not unlike many pictures which I have ſeen of Guido.—7 inches high, by $5\frac{1}{4}$ wide.

LOIR.

66. *The Holy Family, with Angels.*—A well compoſed picture, painted with taſte, and very much in the manner of Franceſco Mola.—An oval.—$14\frac{3}{4}$ inches wide, by $11\frac{1}{2}$ high.

DE-HEUSCH.

67. *A Landſcape.*—We find a general good keeping in this picture, and freedom in the pencilling.—$15\frac{1}{2}$ inches wide, by $12\frac{1}{2}$ high.

ANTONIO LEISMAN.

68. *A Sea-Piece.*—Painted with taſte, and the general effect well underſtood.—$16\frac{3}{4}$ inches wide, by $10\frac{3}{4}$ high.

DE LA HIRE.

69. *The Repoſe in Egypt.*—The figures which make part of this picture are ingeniouſly compoſed, and the landſcape is touched with ſpirit.—$13\frac{1}{2}$ inches wide, by $10\frac{1}{2}$ high.

FRANCISCO MILE.

70. *A Landſcape.*—There is a general good effect and ſimplicity in the compoſition of this picture.—$13\frac{1}{2}$ inches wide, by $10\frac{1}{2}$ high.

NICOLAS POUSSIN.

71. *The Virgin.*—The idea of this head is agreeable, and very much characteriſtic of the painter.—11 inches high, by $8\frac{1}{2}$ wide.

NOEL

NOEL COYPEL.

72. *The Virgin, with our Saviour.*—There is a ſtyle of painting in this ſubject ſuperior to the generality of the French ſchool. It appears that the artiſt has endeavoured to imitate Annibal Caracci.—An oval, 18 inches high, by 14½ wide.

GASPAR VANVITELLI.

73. *A View of the Grotto of Poſilippo, with the Tomb of Virgil.*—This ſcene of the grotto of Poſilippo, is one of the moſt faithful portraits which I have ſeen in painting. There is great truth in the colouring, as well as preciſion in the penciling of it.—16 inches wide, by 12¼ high.

SWANEFELD.

74. *A Landſcape.*—This romantic ſcene appears to be taken from ſome part of the caſcade of Tivoli.—14¼ inches wide, by 12 high.

ARTOIS and ASSELYN.

75. *Two Landſcapes.*—Theſe pictures are painted with freedom and brilliancy of colour.—12¾ inches wide, by 9 high.

CARLO CIGNANI.

76. *Venus, with Cupid and a Satyr.*—This picture, preſumed to be one of the juvenile performances of the painter, is finely coloured, and the character of the Venus is beautiful. It appears that Agoſtino Carracci has furniſhed the idea for this compoſition, for we have an engraving of his nearly ſimilar to it.—24 inches high, by 18¾ wide.

LA GRENEE.

77. *The Virgin, with our Saviour and St. Joſeph.*—We find in this picture a ſtyle of colouring which

which approaches the Italian schools. The St. Joseph is well characterised, and the Madona is agreeable.—28 inches high, by 22½ wide.

PATELL.

78. *A Landscape.*—This and the following, No. 80. are enriched with a variety of objects, which contributes to render landscape-painting agreeable.—30 inches wide, by 17½ high.

GASPAR POUSSIN.

79. *A Landscape.*—One of the rural compositions of this painter. It will recommend itself by its natural appearance and simplicity, and the taste with which it is painted.—23¾ wide, by 18 high.

PATELL.

80. *A Landscape.*—30 inches wide, by 17½ high. See No. 21.

HORATIO PAULYN.

81. *Portrait of Admiral De Ruyter.*—This head in all appearance is extremely characteristic of the man. It is well coloured, and upon the whole produces a fine effect.—12¾ high, by 10¼ wide.

LOIR.

82. *The Marriage of St. Catharine.*—The study of the works of Paul Veronese gave a richness of colouring to the paintings of this artist. The picture before us is likewise well composed.—11¾ inches high, by 9 wide.

SASSO FARATA.

83. *The Virgin, with our Saviour.*—There is a brilliancy of colouring which is peculiar to the

works of this artiſt. Raphael and Guido ſeem to have been his favourite maſters, and who have furniſhed him with many of his ideas.—12 inches high, by 9¼ wide.

BOLOGNESE.

84. *A Landſcape.*—One of the rich and pleaſing inventions of this maſter.—20½ inches wide, by 16½ high.

DE LA HIRE.

85. *Theſeus proving himſelf to be the Son of Ægeus, by lifting up with Eaſe the Stone, under which his Mother Æthra told him his Father had concealed his Sword,* &c.—See Plutarch's life of Theſeus. This ſtory appears to be told with great propriety; and the ſepulchral monument here introduced adds a ſolemnity to the ſcene.—22¼ inches wide, by 15 high.

GASPAR POUSSIN.

86. *Part of the Ruins of the Temple of Concord.*—Simplicity and elegance ever attend the compoſitions of this artiſt. The picture before us is likewiſe penciled with great taſte.—29½ inches wide, by 23¾ high.

MONBEILARD.

87. *Trajan's Column, Sepulchral Monument, &c.*—The whole of this picture is highly finiſhed, the baſſo-relievos in particular are painted with remarkable ſpirit.—34¾ wide, by 25¾ high.

LE-CLERC.

88. *Two agreeable Landſcapes, with the Ruins of an ancient Building, and enriched with Figures bathing.*—11½ inches wide, by 8 high.

VANFALLENCE.

89. *A Landscape with Figures.*—There is an elegance in the principal group of figures which compose this picture. The painter was a scholar of Wouverman's, and did credit to the master.—24¾ inches wide, by 20¼ high.

CANALETTI.

90. *A View at Venice.*—This, and No. 92. will sufficiently recommend themselves, from the elegancy of the buildings, the transparency of the water, the propriety of the reflections, and the taste with which the whole is painted.—38 inches long, by 24 high.

ANTONIO LEISINAN.

91. *A Seaport, with the View of a Fortification.*—It appears that Vernet has been no stranger to the works of this ingenious artist. The whole is painted with great freedom, and the various accessaries which compose it, are properly introduced.—36 inches high, by 33½ wide.

CANALETTI.

92. *A View at Venice.*—38 inches long, by 24 high. See No. 33.

LE-BRUN.

93. *The Magdalen.*—Few painters have possessed more the power of representing the passions than Le-Brun, of which this picture is a proof.—An oval, 12 inches high, by 9½ wide.

FILIPPO

FILIPPO LAURA.

94. *The four Seasons.*—These are agreeable, well coloured, and poetic inventions of the painter. —10 inches high, by 8 wide.

ALBANI.

95. *Our Saviour with the Woman of Samaria.*—There is great taste and simplicity throughout the whole of this picture. The attitudes are natural, the draperies well composed, and, in general, it approaches nearly to the manner of Annibale.—14½ inches high, by 11 wide.

FRANCESCO MILE.

96. *Two Landscapes.*—Painted in the manner of Gaspar Poussin.—10 inches wide, by 6 high.

LE-FEVRE.

97. *Portrait of Mariſhal Turéne.*—It was with justice that Le-Fevre was not only patronized by the princes of his own country, but that he acquired during a short stay in London, the appellation of a second Vandyke. His portraits are in general admired for their great resemblance to nature, and for the delicacy with which they are painted.—14 inches high, by 11½ wide.

SEBASTIAN BOURDON.

98. *A Landscape.*—This small, but inestimable picture of the kind, cannot fail of engaging the attention of the spectator. It is composed and painted with infinite taste, elegance and simplicity.—11½ wide, by 7½ high.

SEBASTIAN BOURDON.

99. *The Holy Family.*—In the firſt ideas of maſters, there is a purity which always carries with it an air of truth. This, I hope, is verified in the picture before us, it being the original ſtudy for that which was purchaſed a few years ſince, by a gentleman of this city, whoſe love and taſte for the fine arts is univerſally acknowledged.—An oval, 15½ inches wide, by 12 high.

BOLOGNESE.

100. *A Landſcape.*—This compoſition is agreeably varied, the colouring brilliant, and the general effect ſtriking and pictureſque.—11½ inches wide, by 7½ high.

VANDYKE.

101. *Our Saviour attended by Angels.*—Amongſt the moſt agreeable and intereſting cabinet pictures which I have ſeen of Vandyke. The figures are finely penciled and are characteriſtic of the maſter. The back ground is compoſed of a landſcape, viewed through a cavern, which appears to be painted by Vanuden.—11½ inches wide, by 9½ high.

MIGNARD.

102. *The Holy Family from Raphael, in the Collection at Verſailles.*—The merit of this compoſition is ſufficiently known to the world. I ſhall only obſerve, that the picture before us appears to be one of the ſtudied works of Mignard, and has the ſame neatneſs of pencil, which is frequently to be found in thoſe of his own invention. The characters of Raphael, throughout the whole, are finely preſerved.—25½ inches high, by 17½ wide.

JOUVENET.

JOUVENET.

103. *The Angels adminiſtering to our Saviour.*—It was the caſe with this artiſt, as with Le-Sueur, that he never viſited Italy; to merit and abilities alone did they owe their reputation. This picture is remarkable for great freedom of execution, a knowledge in the local colours of painting, and what regards the effect of light and ſhadow. The angel in particular, which is cloathed in white, is worthy of the greateſt maſter.—50 inches high, by 37½ wide.

FREMINET.

104. *St. Paul in the Iſland of Malta after his Shipwreck.*—Freminet was one of the early painters in France, and even prior to Vouet; he formed himſelf in the Venetian ſchool, and in ſtudying the works of Michael Angelo, Joſepin, and Carravaggio. His cabinet pictures are extremely ſcarce, having been chiefly employed by Henry IV. and Louis XIII. to decorate the palace of Fontainbleau. The ſubject before us is well compoſed, painted with great freedom, force, and brilliancy of colour; and the maſſes of light and ſhadow are well imagined.—60½ inches wide, by 39½ high.

BOULLOUGNE.

105. *Rebekah at the Well.*—We meet with few pictures, even of the firſt maſters, painted with greater facility, better compoſed, or that convey to us a more thorough knowledge in the principles of colouring.—50 inches high, by 37 wide.

CARLO CIGNANI.

106. *Suſannah and the Elders.*—Carlo Cignani has painted this picture in the manner of Guercino.

It

It has conſiderable effect, and a breadth of light and ſhadow.—75 inches high, by 53 wide.

HENRY LANKRINK.

107. *A Landſcape.*—This picture is in general finely coloured; the compoſition is romantic; the trees are penciled with freedom; and the ſky beautiful and ſerene.—61 inches wide, by 44 high.

PAOLO DA MATTEI.

108. *Rinaldo and Armida.*—The compoſitions of this painter are in general agreeable, and of the poetic kind. The whole of this picture is treated with a delicacy which is peculiar to the ſubject. The characters of the two principal figures are expreſſive, and they are even beautiful.—38 inches wide, by 32 high.

CARLO MARATTI.

109. *The Annunciation.*—Carlo has, on other occaſions, repeated this figure of the Virgin with the head elevated. This before us is painted with great delicacy, and there is a remarkable ſweetneſs in the countenance.—19 inches high, by 14 wide.

GUIDO RENI.

110. *Mary Magdalene.*—The character of this picture has great affinity to that in the Barberini palace at Rome. The latter, which is a whole length figure, has her head reclined upon one hand, and the other is extended, leaning upon a ſkull. The hands in the picture before us are ingeniouſly compoſed, drawn with great taſte, and indicate that contrition of mind ſo conſpicuous

cuous in the countenance.—28½ inches high, by 22½ wide.

FRANCESCO PRIMATICCIO.

111. *Ulyſſes and Penelope.*—A ſtudied picture, by Primaticcio, which was afterwards painted in freſco, by his favourite diſciple, Niccolo del' Abbate, in the gallery of Ulyſſes at Fountainbleau. *Vide* the print by Van Hulden, No. 48.

There is an elegance and ſimplicity in the generality of the works of the Italian artiſts of merit, which will ever take the lead in painting. The genius of Primaticcio led him entirely to what may be termed the Beautiful and the Agreeable. My obſervations, I hope, are verified in this picture, which, added to the natural graces of the painter, unites the characters of Michael Angelo and Parmegiano.—47½ inches wide, by 43 wide.

GUERCINO.

112. *The Return of the Prodigal Son.*—There is a greatneſs of deſign in the character of the principal figure. The oppoſitions of light and ſhadow are ſtrong. The whole is in the ſtyle of Michael Angelo Carravaggio, whoſe manner was very much followed by this artiſt.—53 inches wide, by 39½ high.

FRANCESCO MOLA.

113. *Narciſſus.*—This picture may with propriety be eſteemed one of the ſuperior performances of the painter. The whole of the Narciſſus is finely drawn, and the extremities, in particular, are determined with that facility and preciſion

which is only to be met with in the works of the greateſt maſters.—47 inches high, by 35½ wide.

ANNIBALE CARRACCI.

114. *The Death of St. Francis.*—St. Francis laying upon his death-bed, is accompanied by three friars of the ſame order, in attitudes equally noble and expreſſive. That on the fore-ground does particular honour to the pencil of Annibale. In the clouds is a glory of angels. The whole is treated with dignity, drawn with great taſte and correctneſs, and executed with that force and maſterly freedom which we ſeldom meet with in painting. This picture, which may be eſteemed amongſt the capital works of Annibale, was formerly the property of that munificent patron of the arts, the great Colbert; in whoſe collection it was, when engraved by that celebrated artiſt Gerard Audran: It was lately purchaſed out of the collection of Mr. Bramcamp at Amſterdam.—26¾ inches high, by 19 wide.

MICHAEL ANGELO DA CARRAVAGGIO.

115. *The Fortune-teller.*---There is a ſpecies of magic in the management, and in the effect of colours, in this picture, which muſt ſurpriſe the generality of ſpectators. Carravaggio's manner, ſo prevalent in his own life-time, drew with it almoſt all the ſchool of the Carracci.---Guido and Dominichino, on many occaſions, were induced to attempt it; and Guercino never loſt ſight of it. This ſubject repreſents a corps-de-garde, one of whom is getting his fortune told: the character of this head is admirable, and appears fired with a military enthuſiaſm.

The

The figure in the center of the picture, with his back turned, is managed with all the art that a knowledge in the principles of painting can poſſibly inſpire. The fortune-teller is painted in a ſtyle which may diſpute with that of the Carracci. One would imagine that Salvator Roſa had particularly ſtudied this figure. That behind her is exceedingly characteriſtic; and whilſt he imagines himſelf ſecure in his theft, a little boy is artfully employed in ſtealing his purſe. The other figures are likewiſe remarkably expreſſive. The whole is finely drawn, and painted with the utmoſt force and tranſparency of colour. It meaſures 92 inches wide, by 59 high.

END of the SECOND DAY'S SALE.

Third Day's Sale.

Lot.

RIETSCHOOF.

116. *A Sea-Piece.*—Painted with great brilliancy of colour.—13 inches wide, by 7 high.

FRANCISQUE.

117. *A Landscape.*---This and the following number, are painted in the stile both of Nicolas and Gaspar Pouſſin.—A circle 10½ inches diameter.

FRANCISQUE.

118. *A Landscape.*—A circle 10½ inches diameter.

PERELL.

119. Two agreeable compoſitions enriched with architecture, figures, *&c.* and painted with brilliancy of colour.—Ovals, 4¾ inches wide, by 3¾ high.

BATTISTA MOLA.

120. *A Landscape, with Tobit and the Angel.*—This and the following number are painted with great force and tranſparency of colour.—14¼ inches wide, by 11¼ high.

BATTISTA MOLA.

121. *A Sea-Piece, with St. Peter walking on the Water.*—14¼ inches wide, by 11¼ high.

LE-CLERC.

122. *A Landscape.*—Painted in the manner of Bartolomeo.—10½ inches wide, by 8¼ high.

SCHOE-

SCHOEVAERDTS.

123. *A Landscape with figures.*—This and the following picture are pleasing compositions, well coloured, and have a general good effect.—12½ inches wide, by 9¼ high.

SCHOEVAERDTS.

124. *A Landscape with Figures.*—12½ inches wide, by 9¼ high.

ASSELYN.

125. *A View of the Lucrian Lake, with the Ruins of the Temple of Apollo.*—There is in general a pleasing effect in this picture, such as we meet with in the Compositions of Claude.—14¼ inches wide, by 11¾ high.

JEAN BATTISTE FOREST.

126. *The Tomb of Phaeton.*—The scene is upon the banks of the Po, and the figures remarkably elegant.—12 inches wide, by 7½ high.

ANTONIO MARIA DAL SOLE.

127. *Part of the Ruins of the Temple of Peace.*—This artist was a scholar of Albani's, but applied himself intirely to landscape painting. The colouring of this picture is transparent, the composition agreeable, and the whole penciled with freedom.—14¾ inches wide, by 10¾ high.

PIETRO MONTANINI.

128. *A Landscape with Figures.*—This and No. 130, are ingeniously composed and painted with great facility. They are very much in the manner of Salvator Rosa, the painter having studied under him.—24½ wide, by 17¾ high.

GIUSEPPE CHIARI.

129. *The Marriage of St. Catharine.*—This ſpirited and agreeable compoſition has doubtleſs been the ſtudy for a large picture.—An oval 10 inches high, by 9¼ wide.

PIETRO MONTANINI.

130. *A Landſcape with Figures.*—24½ inches wide, by 17¾ high.

LE-CLERC.

131. *A Landſcape with Figures repreſenting Spring.*—This artiſt is yet alive, although of an advanced age; it appears that he was a ſcholar of Wateau's, whoſe manner he has imitated.—14¾ inches wide, by 10½ high.

HORISONTI.

132. *Two Views upon the Tiber*, penciled with freedom and agreeably coloured.—12 inches wide, by 9 high.

LUCATELLI.

133. *A Landſcape.*—This and No. 135, are two excellent pictures of Lucatelli; the figures maſterly, and the trees, buildings, *&c.* very much in the manner of Gaſpar Pouſſin.—An oval, 26 inches high, by 21 wide.

GIOVANNI GRISOLFI.

134. *A Landſcape.*—A romantic compoſition, and painted with uncommon freedom.—27¾ inches wide, by 22¾ high.

LUCATELLI.

135. *A Landſcape.*—An oval 26 inches high, by 21 wide. See No. 133.

MATHEW BRILL.

136. Two rich compoſitions of this maſter, conſiſting of a variety of objects, penciled with great freedom, and a general good effect throughout the whole. 8 inches ſquare.

ANDREW BOTH.

137. *A Painter with his Wife and Children.*—This comic repreſentation of the art, may no doubt have ſuited many whoſe abilities were not always diſtinguiſhed by their ſucceſs. This picture has great character of nature, and is painted with an amazing freedom.—12 inches high, by 9¼ wide.

SIMON DE PESARO.

138. *The Virgin attended by Angels.*—It appears that the painter has taken his idea of this agreeable compoſition, from a ſmall picture painted by Guido, which is now in the King of France's Collection. Upon my comparing them, I found a conſiderable difference, not only in the action of ſeveral of the figures, but in the compoſition and colour of the draperies. There is likewiſe in this picture, towards the left of the Madonna, an additional figure more than in the one I have mentioned. This had originally been painted upon a thick pannel, but ſo rent in the middle when I purchaſed it, that the ſeparation could eaſily contain the thickneſs of near half a crown; it is now upon a thin gauſe, paſted upon cloth, and the original colours of the maſter ſo ſucceſsfully joined, that there appears not the leaſt blemiſh.—10 inches ¼ high, by 8 wide.

CAVA-

CAVALIER CALABRESE.

139. *St. Joseph warned by the Angel in a Dream.*—There is a general good keeping and effect throughout the whole of this picture; it approaches even the manner of Carravaggio. Nothing can be more delicate nor graceful than the character and the attitude of the Virgin.—15½ inches high, by 12 ¼ wide.

ERASMUS QUELLINUS, THE YOUNG.

140. *The Adoration of the Shepherds.*—Many excellent painters of the Flemiſh ſchool, who ſtudied in Italy, did ſo adopt the manner of thoſe times, that their works are frequently confounded with the Italians themſelves. We find in this picture a mixture of the Flemiſh, Venetian, and other ſchools. Even the characters of Raphael and Pouſſin, enter into the head of the ſhepherd kneeling. The whole is finely compoſed and painted with one of the moſt ſpirited pencils can be imagined.—An oval, 9 inches high, by 7¼ wide.

DOMENICHINO.

141. *St. Jerom.*—This figure is extremely characteriſtic of the ſchool of the Carracci; it is well coloured, drawn with a purity of out-line, and knowledge in the anatomy of the human body. The character of the head is devoutly pious.—12¾ inches high, by 10 wide.

VAN-BEMMEL.

142. *A Landſcape, with the Fragment of an ancient Building.*—The ruins of ancient Rome furniſhed this painter with many agreeable acceſſories which he introduced into his compoſitions. The picture before us is ſingular of its kind, and

and it is painted with a maſterly freedom.—23 inches wide, by 16¼ high.

NETSCHER.

143. *Portrait of Queen Mary, when Princeſs of Orange.*—There is a richneſs in the attire, and in the colouring of this picture, which is ſuited to the character of a great perſonage. The whole is painted with delicacy and with freedom. The linen in particular can only be exceeded by nature.—18¼ inches high, by 15 wide.

NETSCHER.

144. *Portrait of the Princeſs of Conty.*—This picture is highly finiſhed, without the appearance either of ſtiffneſs or labour. There is a truth in it which approaches nearly to nature. The local colours in particular are well underſtood, and the general effect of the whole is not inferior to Rembrant. We meet with ſeveral of the enamels of Petitot, which were painted about the time with this portrait, with the head dreſs intirely ſimilar to this.—18¼ inches high, by 15 wide.

GERARD DOUW.

145. *Portrait of his Mother.*—The generality of the works of this ingenious artiſt are eſteemed for their great reſemblance to nature; the delicacy and the preciſion with which they are painted. This picture, by the date upon it, has been done in the 22d year of the painter's life, about the time he had left the ſchool of Rembrant, when he united to the qualities I have mentioned, a firmneſs of pencil which is frequently more deſirable than we find it, even in many of the reputed fine works of Gerard Douw.—9 inches high, by 7 wide.

MARU-

MARUCHI.

146. *A Landſcape, with its Companion.*—When we conſider the form of theſe pictures, their compoſitions are agreeable, and they pleaſe from their general effect.—18 inches wide, by 7¼ high.

VANDERHELST.

147. *A Man playing upon the Flute.*—This figure is doubtleſs one of the moſt expreſſive of the kind to be met with. It is finely drawn, and painted with uncommon relief.—23 inches high, by 19½ wide.

NICOLAS COYPEL.

148. *Venus drawn by Dolphins, and attended by Cupids, a Water Nymph and Trident.*—This picture is agreeably compoſed, painted with freedom, and a purity of colour.—30½ inches high, by 23¾ wide.

DE LA HIRE.

149. *A Landſcape*, with figures and architecture.—The general effect of it is agreeable, it is well coloured, and painted with great facility.—44 inches wide, by 27¼ high.

JAN MIEL.

150. *A Landſcape*, enriched with a variety of figures.—There are ſome excellent hiſtorical pictures of this artiſt in Italy. His natural genius, however, led him to paint ſimilar compoſitions to this, which is treated with great freedom, the colouring is vigorous, and the figures well drawn. The back ground has great effect, and is painted more in the ſtile of the Carracci,

than

than in that of any other painters I can name.—37½ inches wide, by 23 high.

VANLOO.

151. *The Marriage of St. Joseph and the Virgin*; being the original ſtudy for an altar-piece, which is engraved by Dupuis.—This has more the appearance of an Italian, than a French picture, it unites beauty of compoſition, force of colour, and correctneſs of deſign; added to theſe, it is painted with great freedom.—23 inches high, by 14 wide.

ASSELYN.

152. *A Landſcape with Figures.*—Painted with a general warmth of colour, and that facility which is peculiar to the works of this maſter.—24¾ inches wide, by 18¾ high.

SWANEVELT.

153. *A Landſcape.*—Every object in this picture partakes much of the warmth of a ſetting-ſun. The ſcene is romantic, and like many of the compoſitions of this artiſt, it is enriched with ruins of ancient buildings, architecture, &c. —36 inches wide, by 27 high.

GASPAR POUSSIN.

154. *A Landſcape.*—There is in this picture a general union of colours, which approaches nearly to nature. It is painted with great delicacy; the figures appear to be by ſome other artiſt, which is frequently the caſe in many of the pictures of Gaſpar.—24¾ inches wide, by 18¾ high.

JOUVENET.

155. *The Death of St. Nicandre.*—During the perſecution of Dioclesian, Nicandre, who had been a commander in the army of that prince, and a convert to chriſtianity, had rejected the orders of his ſovereign in ſacrificing to Jupiter. He is brought to execution, accompanied by his wife Daria, and his friend Marcian, both of whom ſeem overwhelmed with affliction. Nicandre bears his ſentence with the utmoſt fortitude. The painter ingeniouſly introduces a choir of angels crowning his virtue. The other figures have great expreſſion. The whole is an excellent picture, painted with great freedom, effect, and brilliancy of colour.—46 inches high, by 30½ wide.

CHAMPAGNE.

156. *Our Saviour on the Croſs.*—This picture is amongſt the fineſt things of Champagne. The figure is correctly drawn, and there is great dignity and compoſure in the countenance. The back ground is judiciouſly imagined, and adds, if poſſible, a greater ſolemnity to the ſubject.—36 inches high, by 27 wide.

CORNEILE.

157. *The Virgin with our Saviour and St. Joſeph.*—A highly ſtudied and finiſhed picture. The characters are agreeable, and the whole pleaſes in compoſition, colouring, and effect.—33 inches high, by 24 wide.

BATTISTA FERY.

158. *Diana attended by her Nymphs.*—The figures in general which compoſe this picture are agreeably intereſting; and the landſcape is calculated to render them, with propriety, the principal

part

part of it. The whole is rich in colouring, and painted with a facility of pencil.—46½ inches high, by 35½ wide.

LE-MOINE.

159. *Joseph interpreting the Dreams of Pharaoh's Butler and Baker.*—The gradation of light upon the principal figure gives a peculiar ſweetneſs to the character, and even an elegance to the reſt of the body. The draperies are in general finely compoſed, and the whole painted with that taſte and facility of pencil, ſo peculiar to this artiſt.—59½ inches wide, by 51½ high.

DE-HEUSH.

160. *A Landſcape*, the figures by Poelemburg.—It is not eaſy to conceive a picture painted either with more delicacy or tranſparency of colour.—17½ inches high, by 16 wide.

WOUVERMANS.

161. *A Landſcape with Pan and Syrinx.*—The hiſtorical inventions of this painter are rarely to be met with. This picture is remarkably ſpirited, and produces a ſtriking oppoſition of light and ſhadow.—15½ inches high, by 13½ wide.

DE-HEUSH.

162. *A Landſcape.*—This artiſt has been no ſtranger to the local colours of painting: the trees, the rocks, the water, the mountains, the ſky, in the picture before us, are evident proofs of it. It is one of the moſt agreeable compoſitions of the painter.—25½ inches wide, by 21¼ high.

PIEMONT.

163. *A Landſcape.*—The general effect of this picture is exceedingly pleaſing, and throughout the whole there is great harmony of colours.—38½ inches high, by 31½ wide.

CUYP.

164. *A Landſcape with Figures and Cattle.*—It is not eaſy to conceive a picture of this kind better painted, treated with greater force and relief, or more knowledge in the harmony of colours.—41½ inches wide, by 34 high.

SEBASTIEN BOURDON.

165. *Le Mareſchal de la Meilleraye, Duke and Peer of France.*—It is, I preſume, an undeniable truth, that in all ages, the great hiſtorical painters, have ever been the greateſt portrait painters. Raphael has proved it more than once. Titian, Rubens and Vandyke, are likewiſe recent examples of it; but none more ſo than Sebaſtien Bourdon. He has treated this head with a wonderful relief, and a perfect knowledge in the principles of his profeſſion.—28¾ inches high, by 22½ wide.

GIROLAMO MUTIANO.

166. *The Reſurrection of Lazarus.*—There is a richneſs of colouring throughout the whole of this compoſition, the characters are in general expreſſive, and the female figures are even beautiful. This picture is a recent teſtimony of the utility of that ingenious art, which of late years was invented, and is now practiſed in the city of Paris, viz. that of transferring pictures from wood upon cloth. It had originally been painted

ed upon a thick pannel, but ſo decayed during the courſe of near two hundred years, that the Abbe Berthier, to whom it belonged, was lately at the expence of the above operation; and the picture is now upon canvas.—49 inches wide, by 35 high.

BARTOLOMEO.

167. *The prodigal Son.*—No ſubject can be treated with more propriety, nor is it eaſy to imagine a figure more replete with a conſciouſneſs of his own diſtreſs, than this prodigal ſon. The reſt of the picture is exceedingly well adapted to the ſubject, and there are effects in it, which approach nearly to nature.—13 inches wide, by 10 high.

ROTHENAMER.

168. *Diana bathing, attended by her Nymphs.*—A ſmall, but an intereſting picture of the maſter. It is ingeniouſly compoſed, richly coloured, and produces abundance of relief.—6 inches wide, by 4 high.

ANNIBALE CARRACCI.

169. *The Virgin with our Saviour and St. John.*—There is a nobleneſs of ſtile and freedom throughout the whole of this compoſition; and which is in general peculiar to the works of Annibale.—14½ inches high, by 11¼ wide.

CORREGGIO.

170. *The Virgin with our Saviour.*—This picture may be deemed as one of the moſt agreeable compoſitions of Correggio. The character of the heads is remarkable for that grace, beauty, and ſweetneſs, which characteriſe the pencil of this great

great master. The whole is finely coloured, finished with precision, has a most pleasing effect, and was engraved by Aquila, in the year 1691. —14½ inches high, by 11¼ wide.

FRANCISQUE BOLLOGNESE.

171. *A Landscape.*—I do not recollect of having seen a composition of this master, more ingeniously varied, more agreeable, or that has more the effect of nature than this before us. It is painted in the style of the Carracci, and with a facility and taste which does honour to the artist. It has this peculiar quality, of being clear and transparent, which is not always the case with his pictures that are painted on cloth. It had been originally, I was informed, the property of cardinal Mazarine, who was one of the liberal protectors of Bolognese.—52 inches wide, by 37½ high.

GIOVANNI BATTISTA MOLA.

172. *A Landscape.*—An agreeable composition of the master, painted with great effect and force of colour.—52½ inches wide, by 37½ high.

BARTOLOMEO.

173. *A Landscape, with the Story of Ceres in quest of Proserpine.*—This Landscape, which is admirably painted, exhibits a scene amongst the most classic of antiquity. It is in the island of Sicily, and contains a prospect of mount Ætna, with a view of the ancient city of Syracuse. It is a capital picture of the master.—50½ inches wide, by 37½ high.

GUER.

GUERCINO.

174. *Mary Magdalen.*—The action of this figure is finely compoſed, and the whole is remarkable for character, and nobleneſs of expreſſion. It is painted in Guercino's firſt manner.—48 inches high, by 37½ wide.

DOMENICHINO.

175. *The Deſcent from the Croſs*, from Daniel da Volterra.—It was the opinion of Nicolas Pouſſin, that this compoſition, which was painted in freſco, as an altar-piece in the church of the Trinita del Monte; was, next to the transfiguration of Raphael, the ſecond in the city of Rome. Whoever has viſited that capital, knows, that it is with regret we now view the the almoſt bare remains of that celebrated performance. The merit of the picture before us can beſt convey an idea of its ancient beauties. The ſtile of painting in this picture, the taſte with which the characters are made out, and the freedom, delicacy, and preciſion, with which the extremities are in general painted (and which is peculiar to the works of Domenichino) gives us ample authority to aſcribe it to the pencil of this incomparable artiſt.—67 inches high, by 47½ wide.

As many of the capital pictures in Italy have been copied from time to time, even by the greateſt maſters; either for their own ſtudy and improvement, or at the requeſt of ſeveral noble perſonages in Europe; I judged it an acquiſition of importance to obtain a few of theſe, as they have not only done credit to their authors, but may with propriety be deemed a ſecondary ſpecies of originals; being principally taken from ſuch freſcos or pictures, which can

never be removed, either from the altars of the churches, or the cabinets of the princes, where they are now preſerved.

LUCA GIORDANO.

176. *The Adoration of the Shepherds.*—This picture is one of the maſterly performances of Luca Giordano, and has been painted at a period when his ideas were enriched with having ſtudied the works of the great maſters, and before he had formed to himſelf any particular manner. We find in it much of the character of Pouſſin, Andrea Sacchi, and others. It has great warmth and force of colour. The light proceeding from the child, has a fine effect towards the center of the picture; it is ingeniouſly contraſted by the ſhepherd behind, the woman with the baſket of pigeons, and the angels in the clouds, who all receive it from another quarter. The whole is finely compoſed, and is moſt intelligent in the principles of light and ſhadow.—67 inches high, by 47½ wide.

GUIDO RENI.

177. *The Magdalen, St. Lucia, &c. attended by Angels.*—This picture conſiſts of a compoſition of no leſs than nine figures, the whole agreeable and intereſting. On the foreground are the Magdalen, and St. Lucia, holding in their right hands the ſymbols of their characters. Theſe figures are remarkable for that grace, elegance, and ſimplicity which ever accompany the works of this amiable painter. In the clouds is ſeated the virgin with our Saviour, encompaſſed by angels, in attitudes of adoration. The draperies in particular of this picture are admirably diſpoſed; the colouring of the whole is brilliant, and

and the character of the heads, with the extremities in general, are not only beautiful, but they are painted with a delicacy and freedom of pencil which almoſt exceed imagination. The ſcene conſiſts of a landſcape, and at a diſtance, is a proſpect, intended, it is preſumed, to repreſent the city of Jeruſalem.—22¾ inches high, by 17¼ wide. It was purchaſed at the ſale of the late Mr. Bramcamps of Amſterdam.

NICOLAS POUSSIN.

178. *The empire of Flora, repreſenting Ajax, Clytie, Adonis, Narciſſus, Hyacinthus, and others, metamorphoſed into various flowers.* — The goddeſs ſurrounded with little cupids, is dancing with great joy, and ſcattering her treaſure amongſt her devotees. The whole of this picture forms a moſt delightful ſcene, and is one of the moſt elegant compoſitions of Pouſſin; of an outline pure as the antique, and of a ſtile of colouring greatly exceeding the generality of his works. Particular mention is made of this picture by Filibien in the life of Pouſſin; and the world has been favoured with a print of it, engraved by that celebrated and able artiſt Gerard Audran.—71 inches wide, by 50½ inches high.

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